POET. What's to be thought of him ? Does the rumour hold for true, that he is so full of gold ?

PAIN. Certain: Alcibiades reports it; Phrynia and Timandra had gold of him: he likewise enriched poor straggling soldiers with great quantity *t* Tis said, he gave unto his steward a mighty sum.

POET. Then this breaking of his has been but a try for his friends.

PAIN. Nothing else : you shall see him a palm in Athens again, and flourish * with the highest. There-

terview with Timon, and had therefore returned back into the city. KITS ON.

I am afraid, many of the difficulties which the commentators on our author have employed their abilities to remove, arise from the negligence of Shakspeare himself, who appears to have been less attentive to the connection of his scenes, than a less hasty writer may be supposed to have been. On the present occasion I have changed the beginning of the Act. It is but justice to observe, that the same regulation has already been adopted by Mr. Capell. REED

I perceive no difficulty. It is easy to suppose that the Poet and Painter, after having been seen at a distance by Apemantus, have wandered about the woods separately in search of Timon's habitation. The Painter might have heard of Timon's having given gold to Alcibiades, &c. before the Poet joined him; for it does not appear that they set out from Athens together; and his intelligence concerning the *Thieves* and the *Steward* might have been gained in his rambles : or, having searched for Timon's habitation in vain, they might, after having been descried by Apemantus, have returned again to Athens, and the Painter alone have heard the particulars of Timon's bounty.—But Shakspeare was not very attentive to these minute particulars; and if *he* and the *audience* knew of the several persons who had partaken of Timon's wealth, he would not scruple to attribute this knowledge to persons who perhaps had not yet an opportunity of acquiring it.

The news of the Steward's having been enriched by Timon, though that event happened only in the end of the preceding scene, has, we here find, reached the Painter; and therefore here undoubtedly the fifth Act ought to begin, that a proper interval may be supposed to have elapsed between this and the last.

MALONE.

[4] —a PALM—and FLOURISH, &c.] This allusion is scriptural.*